



## **COURSE DESCRIPTION**

### **Exhibition design and museography**

**SSD: ARCHITETTURA DEGLI INTERNI E ALLESTIMENTO (ICAR/16)**

DEGREE PROGRAMME: ARCHITECTURE AND HERITAGE (P53)  
ACADEMIC YEAR 2022/2023

## **COURSE DESCRIPTION**

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## **GENERAL INFORMATION ABOUT THE COURSE**

INTEGRATED COURSE: U4000 - DESIGN STUDIO FOR ARCHAEOLOGICAL HERITAGE  
MODULE: U4098 - Exhibition design and museography  
CHANNEL: A-Z  
YEAR OF THE DEGREE PROGRAMME: I  
PERIOD IN WHICH THE COURSE IS DELIVERED: SEMESTER II  
CFU: 4

### **REQUIRED PRELIMINARY COURSES**

Design Studio for Architectural Heritage  
Integrated Course of Critical Knowledge of Architectural Heritage

### **PREREQUISITES**

Ability to represent and understand spaces and artefacts on a detailed scale, ability to evaluate the relationships between spatial configurations, material definitions, possibilities of perception and use.

### **LEARNING GOALS**

The museography concerns different levels of the project, including both problems relating to the general organization of the museum as an increasingly complex architectural organism, given the multiform methods of cultural fruition required today, and problems relating to the arrangement and presentation of the exhibits, responding to the two main requests museums: conservation and communication, the difficult balance of which is the place where, above all in the history of modern

Italian architecture, the most sensitive and fruitful expressions have manifested themselves. The tradition of Italian museography, which has always measured itself with the theme of enhancing sites and containers of monumental interest, together with that of exhibited objects, places the synergy with the knowledge of Restoration on a particularly interesting level.

The module proposes to deal with the theme of the exhibition space in relation to the archaeological contexts, with direct attention to the specificity of the set-up and communication through the architectural space. Exhibit design requires openness to the contribution of different disciplines, in terms of theoretical-historical knowledge, as the project is substantiated by the cultural contents it intends to transfer, and in terms of techniques and technologies, such as those relating to the control of both natural and artificial light and those relating to communication, today protagonists of an unprecedented evolution.

In Museum spaces it is possible to carry out a cognitive experience thanks to the tools of architecture, space, matter, light, distance, color, graphics applied to architecture, and this aspect constitutes an interesting possible completion of the study path undertaken, above all in consideration of the complexity of the relationship between the needs of spaces specifically intended for communication, such as museums or exhibitions, and those of the protection and enhancement of the architectural heritage, particularly in richly stratified contexts.

## **EXPECTED LEARNING OUTCOMES (DUBLIN DESCRIPTORS)**

### **Knowledge and understanding**

The theoretical part of the course aims to build students' awareness of the main categories that define this dimension of architectural design, in history and in the contemporary world, showing origins and transformations in the idea of a museum and its translation into spaces and methods of presentation. During the course, visits and analyzes will be carried out by the students, discussed in a seminar way, aimed at critical understanding of the type of relationship between works of art, public, site, cultural context, which each specific museum builds through the ways in which it is designed.

### **Applying knowledge and understanding**

Students will also carry out a design exercise in synergy with the other teachings that characterize the Studio, concerning the arrangement of an area within a historic space of the city of Naples, through which they will be able to verify part of the problems dealt with in theory. The design exercise will focus on a physically accessible space and collection, precisely to verify in the experimental phase the complexity of the experience of the museum space and the role of architecture in building the quality of this experience. The size of the planned intervention is aimed at achieving a satisfactory level of detail of the solutions envisaged.

## **COURSE CONTENT/SYLLABUS**

The theoretical topics start from the definition of the disciplinary field, outlining the differences and dependencies between museography and restoration, in relation to the peculiar complexity that characterizes richly stratified contexts, such as the Italian one, in which the need to protect and preserve with those of enhancing and making places of cultural use more inclusive.

The presence of man and the peculiarity of the sensory experience of the communicating space constitute a starting point in reading the cases presented for analysis. The non-neutrality of the museographic/exhibition project, with respect to the contents and methods of communication, substantiates the importance of the architect's awareness of a cultured and sensitive approach to the themes of the exhibit. Equally fundamental is the definition of the reciprocal roles between museography and museology, to clarify the importance of the order as the logical structure of the exhibition project and to read the evolution of the architecture of the exhibition spaces in history in parallel with the evolution of the very meaning of showing in relation to social and cultural changes in the processes of diffusion of culture.

Outlining the evolution and the identity of the discipline and the practice of exhibiting, the importance of the historical perspective emerges. The transition from the nineteenth-century conception of museum space to a modern idea of the same is in fact strongly conditioned by the contribution of the artistic avant-garde not only in the field of growing awareness of the role of spatiality in the understanding of the artistic phenomenon, but also in the change of the social role of the 'art. Modern and contemporary art plays a significant role in the process of desacralizing the museum space and in overcoming the nineteenth-century memo-technique towards a different sensitivity of the interpretative role of the set-up space, which induces an attitude of active participation in the aesthetic experience in the user.

#### READINGS/BIBLIOGRAPHY

- L.Basso Peressut, *Il Museo Moderno. Architettura e Museologia da Perret a Kahn*, Ed. Lybra Immagine, Milano 2005.
- G.Cafiero, *Il progetto di Allestimento. Esposizione e comunicazione*, B.di M., Napoli 1999
- G. Cafiero, *Museografia. Riflessioni sulla metodologia e l'identità disciplinare*, E.S.I., Napoli 2011
- G. Cafiero (2014). *Musealization and exhibit questions inside the archaeological site*. In: (a cura di): C. Gambardella, *Best practices in heritage*. vol. 46, p. 98-105, Napoli:La scuola di Pitagora editrice, ISBN: 9788865423479
- L. Basso Peressut, P.F. Caliarì, *Architettura per l'archeologia. Museografia e allestimento*, Prospettive Edizioni, Roma 2014
- M. Vaudetti, V. Minucciani, S. Canepa, *Mostrare l'archeologia. Per un manuale atlante degli interventi di valorizzazione*, Umberto Allemandi, Torino 2013
- Maria Clara Ruggieri Tricoli, Maria Luisa Germanà, ed., *Urban archaeology enhancement*, ETS Edizioni, Pisa 2013

During the course, other specific teaching materials will be provided by the teacher.

#### TEACHING METHODS OF THE COURSE (OR MODULE)

The course will be structured through frontal lessons, aimed at providing the tools of knowledge and the fundamental principles related to the disciplinary field. Each meeting will be completed by the reading of case studies selected on the basis of criteria of affinity with the general theme of the Laboratory, in order to recognize the links between the general questions and the specific design choices. An essential part of the learning process will be the design experimentation carried out jointly with the other teachings that make up the Laboratory, in which museography will focus on the link between the solutions and the objectives in terms of perception, interpretation and

enhancement of the site.

## EXAMINATION/EVALUATION CRITERIA

### a) Exam type

- Written
- Oral
- Project discussion
- Other

### In case of a written exam, questions refer to

- Multiple choice answers
- Open answers
- Numerical exercises

### b) Evaluation pattern

The final exam, through the presentation and discussion of drawings and models, will be aimed at verifying the awareness of the methodological and technical issues addressed in the theoretical part of the course and at the same time the ability to apply them in design hypotheses in a given context.

The final mark, on the basis of the results and the skills demonstrated in the discussion of the design work as well as of the themes and elaborated by the different modules, will be weighted on the credits of each course and therefore composed as follows: Architectural design for archeology 33%; Archaeological conservation 22%; Structural design and rehabilitation of built heritage 22%; Exhibition design and museography 22%.